





Above: The Coronation of the Virgin, embroidered in gold, silver, and silk thread, is featured in *Draped in Splendor: Renaissance Textiles and the Church* (Florence, 1459, J. H. Wade Fund 1953.129).

Cover: Jasper Johns's drawing *Ten Numbers*, acquired by the museum two years ago, was the inspiration for the show *Jasper Johns: Numbers*, on view through January 11 (one of ten sheets, 1960, charcoal and graphite, each 34.3 x 27.9 cm, John L. Severance Fund 2001.10.a-j, © Jasper Johns/Licensed by VAGA, New York).

Drawing Modern: Works from the Agnes Gund Collection

North Gallery, through January 11, 2004

Works on paper by major 20th-century artists from the collection of one of America's true tastemakers

Jasper Johns: Numbers

North Gallery, through January 11, 2004

The first exhibition to concentrate on Johns's high-spirited exploration of the numerals 0–9

Voyage of Discovery: The Landscape Photographs of Ray K. Metzker

South Galleries, December 7, 2003–February 29, 2004

A survey of recent landscapes by the celebrated American photographer

Trenton Doyle Hancock: Moments in Mound History

Project 244, December 14, 2003–April 4, 2004

The young artist creates a site-specific installation in his ongoing semiautobiographical narrative

Assumed Identities:

Nikki S. Lee Photographs

Gallery 105, through January 21, 2004

In various personas, the artist enlists bystanders to make snapshots that document her roles

Draped in Splendor:

Renaissance Textiles and the Church

Gallery 216, through September 26, 2004

Religious paintings and related textiles presented together with innovative lighting and technology

From the Director

Dear Members,

Our two concurrent shows of modern works on paper continue in the north gallery. *Jasper Johns: Numbers* is the first show to concentrate in depth on one of the artist's key themes in his aesthetic exploration of familiar signs and symbols. *Drawing Modern: Works from the Agnes Gund Collection* gathers wonderful pieces by some of the 20th century's most important artists, all collected by Cleveland native Agnes Gund. A single admission fee covers both exhibitions; museum members are admitted free.

The young up-and-coming artist Trenton Doyle Hancock has created our next Project 244 installation. Jeffrey Grove's article offers some insight into this highly energetic work that touches on human preoccupations ranging from religion to sexuality, all through a semiautobiographical ongoing narrative populated by a peculiar cast of characters—I guess you just have to see it.

Two interesting photography exhibitions are on view this month. Ray K. Metzker made his name in the 1960s with striking, angular images of urban subjects. In the mid 1980s, he left that territory and began making complex, abstract landscape photographs. We are indebted to former CMA director Evan H. Turner for bringing together this exhibition and catalogue of landscape images, which you can see in the show *Voyage of Discovery*. An altogether different voyage of discovery is evident in the photographs of Nikki S. Lee, featured in *Assumed Identities*. The artist casts herself in various roles by assimilating herself into different subcultural groups. With the

help of makeup, costumes, a keen social eye, and a sense of humor, she becomes a temporary member of each group, then enlists volunteers to make color snapshot photographs that document her diverse personas.

The film program brings works by African directors (in celebration of the reopening of the gallery of art of sub-Saharan Africa) and the annual free holiday film festival, with a free movie showing every afternoon between December 26 and 31 (except for Monday the 29th). This year's offerings celebrate recently departed icons of the film world, from Leni Riefenstahl to Katharine Hepburn to Bob Hope to Elia Kazan.

The annual University Circle event Holiday CircleFest takes place on Sunday afternoon, December 7. Browse among the Wade Oval institutions and enjoy all sorts of entertainment, refreshments, hands-on activities, and holiday shopping. Our own offerings range from gallery talks and seasonal music to the dramatic lantern procession that leads outside to the art installation called *Environment of Lights*. It's always an enjoyable way to spend the day.

Finally, I ask that you consider making a contribution to the museum's Annual Fund. These donations go 100% toward museum operations and are completely tax-deductible—and deeply appreciated by your museum.

Sincerely,

Katharine Lee Reid
Katharine Lee Reid, Director

The reinstalled gallery of sub-Saharan African art enjoys a bit of afternoon sun.



Trenton Doyle Hancock: Moments in Mound History
December 14, 2003–
April 4, 2004

Flower Bed, 2002–03 (wall-paper, 30 ft x 27 in. each roll, Courtesy of James Cohan Gallery)

Choir, 2003 (mixed media on canvas, 96 x 132 in., Collection of the Whitney Museum of American Art, New York)

Moments in Mound History

Trenton Doyle Hancock's multimedia installation is the third to transform Project 244 into a crucible of experimentation for today's most challenging artists. Now 30 years old, at 25 Hancock was the youngest artist ever included in the Whitney Biennial. Charting a completely original and idiosyncratic course through the contemporary art world, he continues to garner attention for the complex narrative he has devised to tackle sticky subjects, addressing the conflict surrounding life, death, and the nature of good versus evil.

In his art, Hancock reveals obsessions and associations that are personal and universal, factual and fictive. The ongoing saga he fabricates weaves allegory, wordplay, satire, and humor into an inventive, multimedia collage. Creation myths, Bible stories, and humanity's baser instincts infuse his alternately comic and tragic tale of struggle and survival. Hancock tempers his examination of weighty issues with an intuitive and inspired working process to embed surprising elements and images within densely populated stories.

Paintings, drawings, assemblages, and objects composed of acrylic, felt, fake fur, plastic, and

"disposable" matter are knit together in an unfolding dream (or nightmare) in which sequel begets prequel, and narrative is blended and reassembled at will. Chronicling his ongoing, semiautobiographical battle with elemental and cultural forces through surrogate artistic and individual identities, Hancock delivers a biting and amusing critique of racial, sexual, bodily, and social issues, exploiting an occasionally crude visual style to activate his tales.

Profoundly inspired by comics and popular culture, Hancock's seemingly effortless, obsessive technique is sometimes compared to "outsider" artists—those not trained in an academic program. In fact, his complex rendering of collage-like images and elements and articulate draftsmanship reveal a sophisticated hand and eye. Indeed, the late work of Canadian/American artist Philip Guston (1913–1980)—one of Hancock's heroes—and Belgian artist James Ensor (1860–1949), both of whom used caricature to reveal a menacingly truthful subtext in their work, ran counter to the prevailing trends of their day.

Likewise, William Blake (1757–1827), the visionary Romantic artist and poet, offers a comparable model for Hancock's insistence on imbricat-



Detail of Painter and Loid Struggle for Soul Control, 2001 (mixed media on canvas, 103 x 119 in., Collection of the Jack S. Blanton Museum of Art, University of Texas at Austin)



Trenton Doyle Hancock will appear at a free public reception on Friday, December 12, from 7:00 to 9:00 pm in Project 244.

ing feats of linguistic derring-do and streams of tantalizing symbols into his authentic fictions. Both Blake and Hancock consider—in vaguely biblical terms—the image and word as one. Simultaneously, Hancock appears to channel everyone from Abstract Expressionist Jackson Pollock for his allover ethos, Robert Rauschenberg and Jasper Johns for their concern with signs of the everyday, and Robert Crumb, Henry Darger, and artists of Chicago’s “Hairy Who” for their fearless incorporation of funky imagery and nonsensical visual metaphor.

Bye and Bye (9 Sad Etchings by Trenton Doyle Hancock), 2002 (portfolio of nine etchings, each 17 x 14 in., Courtesy of the artist and Dunn and Brown Contemporary)



Project 244 is supported in part by an anonymous gift.

Central to the iconography and mythology of Hancock’s tale is a cast of characters including Mound #1 (also known as The Legend), Loid, Painter, Torpedo Boy, the Vegans, and Homerbuctus, figures embroiled in an epic struggle of carnal and spiritual forces. The exhibition that opens this month explores various moments in the life of the Mound, a hybrid creature comprising characteristics of animal and vegetable life forms. This enigmatic, anthropomorphizing life force focuses the endless story on which Hancock has embarked.

Earlier this year, Hancock had his second New York gallery exhibition and was included in the prestigious Istanbul and Lyon Biennials. He was the recipient in 1999 of a Joan Mitchell Foundation Grant, and in 1997 received the Skowhegan School’s Camille Hanks Cosby Fellowship for African-American Artists.

■ Jeffrey D. Grove, Associate Curator of Contemporary Art

**Voyage of
Discovery: The
Landscape
Photographs of
Ray K. Metzker**

December 7, 2003–
February 29, 2004

Voyage of Discovery

Since the late 1950s, Ray K. Metzker has been one of the brightest stars in the galaxy of contemporary photographers, marked by his conceptual inventiveness and sublime technical mastery. With relentless energy throughout a career spanning more than four decades, Metzker has created diverse bodies of work that combine formal issues and humanistic concerns. He frequently has been in the vanguard of experimental photography, forging new ways of presenting ordinary subject matter through creative use of light, pattern, focus, print size, and composition. Until the mid 1980s, Metzker rendered in stark lights and darks figure studies and the street life of cities—especially Chicago and Philadelphia, the latter his primary residence since 1962.

During 1983–84, he carefully looked at this work in preparation for his 25-year retrospective, *Unknown Territory*, organized by Anne Wilkes Tucker for the Museum of Fine Arts, Houston, which traveled to six other major institutions. After this intense experience, Metzker was open to a new approach to his photography, one in which he would “try to go out and see things with a fresh mind, fresh eyes.” The voyage began in September 1985, when he spent almost four months living in a small house in Tuscany.

Working daily among the nearby olive trees, he recorded, with characteristic insight, their distinctive swirling branches and grounded trunks. His stated goal was to produce “something very light, on the delicate side”—imagery that repre-

In 1991, Metzker's landscape work took another decisive turn when he purchased a second home in canyon land near Moab, Utah. From 1994 onward, most of his pictures of nature were created in this stunning, rugged environment. His approach also shifted, moving from intimate renderings to larger, more open vistas of the western landscape. His remarkable use of light turned stubby trees into expressive dabs of texture, randomly placed upon this desert canvas (1998, gelatin silver print, 34 x 34 cm, courtesy of the Laurence Miller Gallery, New York).



This exhibition was organized by the Philadelphia Museum of Art.



Typical of the images in Metzker's formative *Feste di Foglie* series, Castagneto, Italy is a carefully selected detail, dense with information bathed by the ethereal, autumn Tuscan light (1985,

gelatin silver print, 34.6 x 34 cm, courtesy of the Laurence Miller Gallery, New York).



An inventive feature of Metzker's close-up pictures is his deliberate positioning of the camera so that the closest elements are rendered out of focus, blurring spatial distinctions while

increasing the picture's overall sensation of ambiguity (Moab, Utah, 1995, gelatin silver print, 33.8 x 34.2 cm, courtesy of the Laurence Miller Gallery, New York).

sented a dramatic break from his dark, primarily urban work.

The success of this series, *Feste di Foglie* (*Celebrating Leaves*), would propel Metzker toward a remarkable new chapter in his illustrious career, occupying him for the next 15 years. He explored a variety of natural environments in, among other places, Colorado, Wisconsin, Kentucky, Maine, Utah, France, and Turkey. Never drawn to famous sites or monuments, he was attracted to spots that captured his interest, always presenting an essence rather than identifiable specifics. Metzker's passion and keen eye for light define his landscape pictures. Taken during all seasons, the work ranges from tight details to expansive vistas. Other constants in this series were his continued reliance on black-and-white negatives (exquisitely printed) and a square compositional format that he called "a perfect frame for chaos." Especially in his close-up views, he avoided the hierarchy of a typical landscape, with its clearly established center of interest. Instead, the borders of his photographs are bombarded by an abundance of diverse, fluid visual elements, all demanding equal and simulta-

neous attention. The result is an all-over composition much like the ones in Jackson Pollock's drip paintings from the 1940s and 1950s.

Featuring 107 images, *Voyage of Discovery* is the first major survey of Metzker's landscape work. The exhibition is divided into nine groups, representing the chronology and different locales of this series. It was beautifully selected by Evan H. Turner, who was responsible for establishing the Cleveland Museum of Art's photography collection during his 1983–93 directorship. He also wrote the accompanying catalogue, which contains an extensive, insightful, and thoroughly captivating essay, filled with insightful quotes, that explores Metzker's artistic motivations, inspirations, and contributions. Indeed, within a theme that has been intensely investigated throughout the history of the medium, Metzker has added his own unique contribution to this rich legacy. His response to the landscape has been deeply expressive photographs, descriptive and symbolic in their poetic illumination.

■ Tom E. Hinson, Curator of Photography



**Assumed Identities:
Nikki S. Lee
Photographs**

November 22, 2003–
January 21, 2004

Blessings in Disguise

With energetic charm and witty affection, Nikki S. Lee investigates the timely issues of race and group identity while creating a reality of her own. Her constructed scenes demonstrate the infinite possibilities of self-alteration. After graduating from college in Korea with an undergraduate degree in photography, in 1994 Lee moved to New York City where her new hometown would provide ample opportunity to explore identities far removed from her own. Beginning the *Projects* series in 1997, over the next five years she explored 14 disparate social character types—including a drag queen, an East Village punk, a yuppie, a Hispanic woman, a senior citizen, a skateboarding enthusiast, a swing dancer, a hip-hop groupie, and an exotic dancer. Lee plays each character herself, uniting this large group of contrasting images with her portrait.

Lee's conceptual approach relied heavily on her performance skills, which were richly augmented by an interest in fashion and a knack for style. She explored various social identities by integrating herself into selected communities. This immersion was preceded by prolonged periods of research—a month to learn to skateboard with verve, and several to swing dance with highly accomplished partners. Her keen eye for detail and fidelity to period enabled her to assume each new

identity together with a particular social group's dress, identifying accoutrements, recognizable behavior, and body language. With the enthusiasm of a dedicated method actor, Lee would hang out with her chosen group for days or months, testing the veracity of her new persona. Although she had the power of a chameleon to adopt stereotypical characteristics, her performances remained transparent, her Asian features always recognizable. She depended on the willingness of the others in a particular group to accept her as a member in good standing, thus reinforcing the appearance of inclusion.

As she made new friends, Lee was always direct about her intentions, explaining that she was an artist and asking permission to be photographed with them. Her straightforward images with their photojournalistic quality were made with a simple snapshot camera. Lee frequently reinforced the apparent amateur quality of her pictures by leaving the processing date, associated with drugstore prints, in a corner of the finished photograph. Initially, the artist was accompanied by her friend, Soo Hyum Ahn, who would take the pictures. Later Lee would ask one of her new friends or a complete stranger to snap the shutter, making a simple, unintimidating camera important. The result is a photograph of an apparently casual moment within the context of a fully considered

For The Ohio Project, Lee spent more than two weeks living in a trailer park with a host family and interacting with their friends and acquaintances. A familiar fall scene in northeast Ohio was replicated in this snapshot taken with an avid Cleveland Browns fan who had painted his face, arms, and fingernails with the team colors (The Ohio Project [30], 1999, Fujiflex print, 54 x 72 cm, The Progressive Corporation, Cleveland).





Key to the success of the Project photographs was Lee's skill at examining identity through appearance. In this particular guise, her new name was clearly proclaimed in a bold, gold nameplate hanging above a

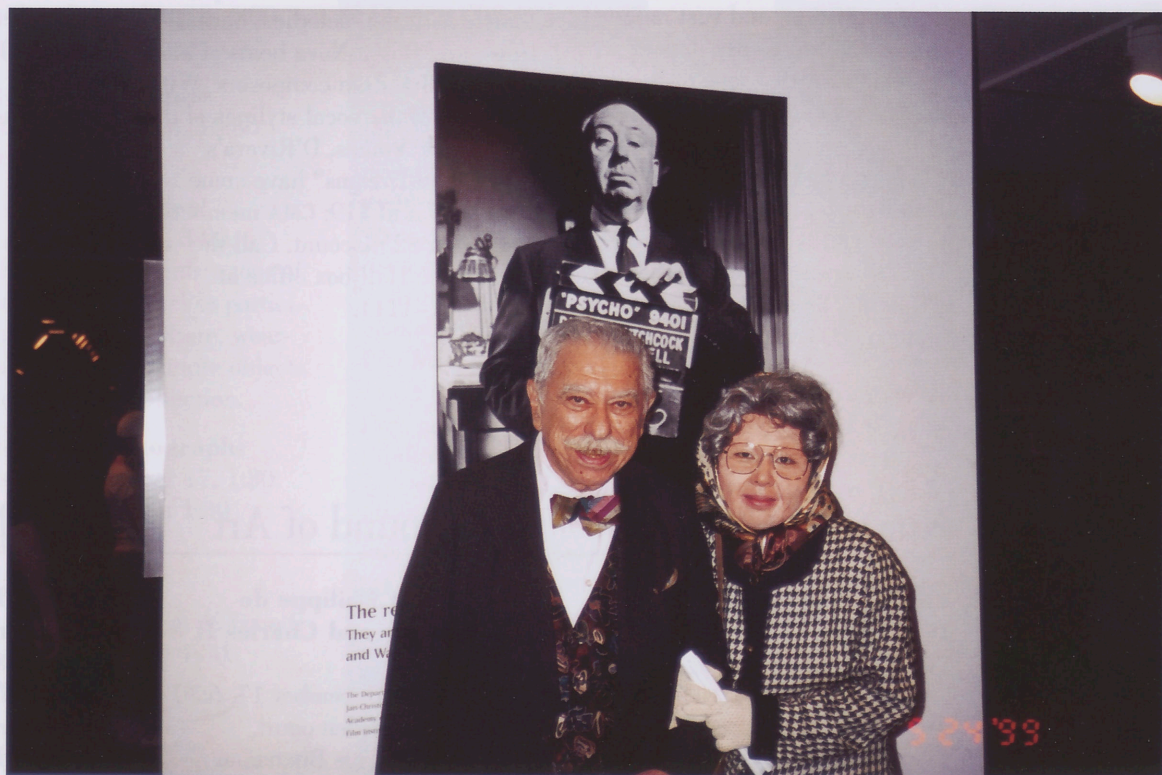
temporary tattoo, added to complete the new persona (The Hispanic Project [25], 1998, Fujiflex print, 54 x 72 cm, Collection of Leslie Tonkonow and Klaus Ottmann).

scenario. Although reminiscent of informal family snapshots, her images are also compelling works of art, distinguished by their scale, formal complexity, and sense of animation. In their enlarged format, they bristle with surface detail and texture and are enlivened by an intense palette of colors.

Assumed Identities surveys seven of Lee's evocative *Projects* through 12 brightly hued prints. In a magazine interview she discussed her motivation for this series: "I'm curious about people. I'm interested in the relationships within groups—person to person—like how my life affects my friend's life." Indeed, her photographs challenge the idea of distinct social divisions and of inborn ethnicity. Conventional classifications are often obscured by such events as immigration, marriage, and adoption. These compelling vignettes address the complexity and fluidity of human identity.

■ Tom E. Hinson, Curator of Photography

In *The Seniors Project* (13), Lee completely changed her natural youthful appearance by wearing elaborate makeup and a wig. The makeover was so successful that some of the elderly women she associated with did not believe her claim to be an artist in disguise, thinking she was just an aged person trying to deceive them (1999, Fujiflex print, 54 x 72 cm, Collection of Leslie Tonkonow and Klaus Ottmann).





VIVA! Festival of Performing Arts

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by The Wave 107.3 FM.

Whirling Dervishes: Sold-out and postponed

The sold-out performance by the Whirling Dervishes of Turkey with vocalist Kani Karaca, originally scheduled for Friday, December 5, is postponed until Friday, April 23, 2004.

Coming Up in January Flamenco Festival: Manuela Carrasco and Company

Friday, January 30, 7:30

(sold out).

Saturday, January 31, 2:30

(added show).

"Manuela Carrasco needs only to float on stage to own it. Serene as a woman of Picassoesque volume, she often erupts into intense and virtuosic clear heel stamping."

—*The New York Times*

Flamenco dancing is a model of balance between graceful sensuality and burning passion, between precise choreography and lively spontaneity. And its singing is a perfect combination of sweetness, searing passion, and vast range. The celebrated Gypsy dancer Manuela Carrasco, one of Spain's most passionate representatives of *flamenco puro*, leads her company of dancers and musicians in their Ohio debut. Carrasco's appearance in New York City's Flamenco Festival 2002 was one of the festival's highlights. \$35 and \$31, CMA members \$31 and \$28.

Nia Coffeehouses

Vince Robinson and the Jazz Poets

Two Fridays, December 5 and 19, 6:00–8:30, in the café.
\$5 at the door.



Paquito D'Rivera and New York Voices

Jazz on the Circle

Paquito D'Rivera and New York Voices: "Brazilian Dreams"

Saturday, December 6, 8:00.

Since his days as a young musician, Cuban-born Paquito D'Rivera has dreamed of one day melding his love of American vocal quartet music with the melodies, harmonies, and Bossa Nova beats of his favorite Brazilian composers. With the help of the vocal stylings of the New York Voices, D'Rivera's "Brazilian Dreams" have come true. \$27 and \$19; CMA members receive a \$2 discount. Call the Severance Hall box office at 216-231-1111.

The Sound of Art

The Age of Philippe de Champagne and Charles II of England

Wednesday, December 17, 6:30 in the interior garden court.
Talk by Penelope Buchanan followed at 7:00 by a lute recital by Kenneth Bé.

Curator's Recitals

Karel Paukert, organ

Sunday, December 7, 2:30.

Works by Lefebure-Wély, Guilmant, Vierne, and Franck.

Sunday, December 14, 2:30.

Works by J. S. Bach.

Karel Paukert, organ with guest artist

Sunday, December 28, 2:30.

Seasonal music and other selections.

Holiday Music

Sunday, December 21, 1:30–4:30.

Music for Advent and Christmas by the St. Paul's Episcopal Church Choir, soloists, and instrumental ensemble (Karel Paukert and Steven Plank, co-directors) and the St. Paul's Episcopal Church Handbell Choir, Cordetta Valthausen, director.

Gallery Talks

1:30 daily, Saturdays at 10:30 when Museum Art Classes are taking place, most Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

African Art

Wednesday, December 3, 1:30 and Sunday the 7th at 1:30.
Frank Isphording

Angels in Art

Saturday, December 6, 10:30.
Diane Maher, docent

Drawing Modern/Jasper Johns: Numbers

Fridays, December 5 and 12, 6:00.
Education staff (exhibition ticket required)

The Symbolism of Light

Sunday, December 7, 3:00,
Wednesday the 10th at 1:30, and
Sunday the 14th at 1:30.
Mary Woodward

Objects of Worship

Wednesday, December 10, 6:00.
Sabrina Spangler, docent

The Story of Christmas

Saturday, December 13, 10:30.
Bill Ott, docent

Art to Go Visits Africa

Sunday, December 14, 3:00.
Alicia Hudson Garr leads a tour of the new gallery, then takes participants to a classroom where, wearing gloves, they can handle objects from the Art to Go collection.

Ray Metzker Photographs

Wednesday, December 17, 1:30
and Sunday the 21st at 1:30.
Kate Hoffmeyer

Chinese Art

Sunday, December 28 at 1:30 and
Wednesday the 31st at 1:30.
Kate Hoffmeyer

Lectures

Contemporary Art: The Medium May or May Not Be the Message

Two Wednesdays, December 3 and 10, 6:30–8:00.

Dale Hilton, director of the distance learning program, leads an in-depth look at *Drawing Modern*. One of today's most discerning collectors, Agnes Gund has assembled a stunning group of drawings. This two-part slide lecture explores how these artists present technique as part of their expression, celebrate the visual poetry of mark-making, and exploit photo-based imagery, all defining trends in mid to late 20th-century art. \$50, CMA members \$30; individual lectures \$30, CMA members \$20.

Quest for Eternity: Chinese Archaeological Discoveries

Wednesday, December 10, 7:30.
Marjorie Williams, director of Education and Public Programs

Coming Up: Michelangelo and the Pope's Ceiling

Friday, January 16, 2004, 7:00 in Gartner Auditorium.

Author Ross King speaks about his new book that dispels common myths about Michelangelo's famous frescoes in the Sistine Chapel and tells a fascinating story of rivalry between Michelangelo and Rafael, who happened to be working on a project next door. \$15, CMA members \$10, students \$5.

Meet the Artist

Trenton Doyle Hancock

Friday, December 12, 7:00–9:00.
The Project 244 artist appears at a free public reception celebrating the opening of *Moments in Mound History*.

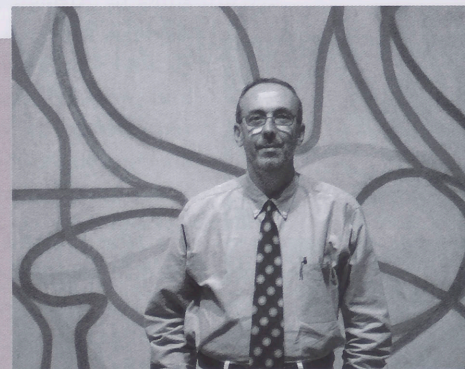
Brice Marden's
Epitaph Painting 2
was one of the first
works in a series
the artist continues
to develop today
(oil on linen,
1996–97, private
collection).

PERSONAL FAVORITE

"I've known about Brice Marden for a long time and I always liked his work," says Jack Stinedurf, associate director for development. "In the 1970s his paintings were very monochromatic. He used oil and wax and built up the surface to create these very precise abstract paintings. He did that for quite a while, but then he saw a Chinese calligraphy exhibition, and that really changed his thinking.

"So in his next group of works, known as the 'Cold Mountain' paintings, he went to creating these really loose paintings that he made by holding the end of a stick three feet long, trying to lose control. Went from total control to no control. Since then, he has kind of come back to something in between—loose, but with some more control."

One of these paintings, *Epitaph*, is on loan to the museum



and is on view in gallery 240. "One of the challenges in looking at this painting," says Stinedurf, "is to try to follow the different lines. There's some illusion of space, with the yellow in front of red, and other colors behind, for example, but then there are playful exceptions. This must have been fun to paint. There are some corrections, which he made no effort to hide. And everything is confined within the frame—no lines run off the edge. It's a fine balance between control and freedom, carefulness and chaos."



Africa and Armenia

Four films from Africa celebrate the reinstallation of our African gallery. Another film commemorates the centenary of Aram Khachaturian's birth. Each film \$7, CMA members \$5, students and seniors (65 and over) \$3.

Ceddo

Wednesday, December 3, 6:45. (Senegal, 1977, color, subtitles, 35mm, 120 min.) directed by Ousmane Sembene. Banned in Senegal, this historical fable from Africa's pre-eminent filmmaker uses the kidnapping of a princess as the springboard for an exploration of Africa's longstanding conflict with Muslim, Christian, and European colonialists. New 35mm print!

Mama Africa

Friday, December 5, 7:00. Sunday, December 7, 1:30. (Zimbabwe, 2002, color, 35mm, 89 min.) directed by Bridget Pickering, Ngozi Onwurah, and Zulfah Otto-Sallies. Queen Latifah introduces this tapestry of short films by African women, set in Nigeria, Namibia, and South Africa. A young basketball phenom and two single mothers try to improve their lives without succumbing to the allure of crime. Cleveland theatrical premiere.

Sia, the Dream of the Python

Wednesday, December 10, 7:00. (Burkina Faso/France, 2001, color, subtitles, 35mm, 96 min.) directed by Dani Kouyaté. In this fable based on a 7th-century myth, a virgin is chosen by a despotic ruler to be sacrificed to the Python God. When she flees, she foments a revolt. Cleveland premiere.

Khachaturian

Friday, December 12, 7:00. Sunday, December 14, 1:30. (USA, 2003, color/b&w, 35mm, 83 min.) directed by Peter Rosen. This profile of Armenian composer Aram Khachaturian (1903–1978) commemorates the centennial of

Late and Great

The year 2003 saw the passing of some of the biggest names in movies. This year's holiday film festival—offered as a "thank you" to the museum's filmgoers—pays tribute to five of them. Admission free.

Olympia, Part I: Festival of the Nations

Friday, December 26, 1:30. (Germany, 1938, b&w, 35mm, 120 min.) directed by Leni Riefenstahl, with Jesse Owens. This stirring, lyrical account of the 1936 Berlin Olympics is probably the greatest sports film ever made. Riefenstahl introduced revolutionary filmmaking techniques that changed the face of sports coverage forever.

Little Women

Saturday, December 27, 1:30. (USA, 1933, b&w, 35mm, 115 min.) directed by George Cukor, with Katharine Hepburn, Joan Bennett, and Paul Lukas. Exemplary film version of Louisa May Alcott's beloved novel about four sisters growing up in Civil War-era America.

The Ghost Breakers

Sunday, December 28, 1:30. (USA, 1940, b&w, 16mm, 85 min.) directed by George Marshall, with Bob Hope and Paulette Goddard. A woman inherits a



haunted castle and she and a friend go to investigate. One of Bob Hope's best comedies, with laughs and chills galore!

Hard Times

Tuesday, December 30, 1:30. (USA, 1975, color, 35mm, 97 min.) directed by Walter Hill, with Charles Bronson, James Coburn, and Jill Ireland. Lean, laconic, gripping account of a bare-knuckle streetfighter in Depression-era New Orleans. Brand-new print!

A Tree Grows in Brooklyn

Wednesday, December 31, 1:30. (USA, 1945, b&w, 35mm, 128 min.) directed by Elia Kazan, with Dorothy McGuire, Joan Blondell, and James Dunn. A young girl tries to transcend the difficulties of living in a poor tenement with an alcoholic father in turn-of-the-20th-century New York. This sensitive film version of Betty Smith's novel marked Elia Kazan's movie-directing debut.

Right: Katharine Hepburn in *Little Women*
Below: Three short films make up *Mama Africa*.



his birth. The movie explores Khachaturian's conflicting identities—as seeker of artistic freedom in Stalinist USSR, as Communist party functionary, and as friend to dissidents like Prokofiev and Shostakovich. Narrated by Eric Bogosian. Cleveland premiere.

Sarraounia

Wednesday, December 17, 6:45. (Burkina Faso/Mauritania/France, 1986, color, subtitles, 121 min.) directed by Med Hondo. Here's a new 35mm color print of a legendary and long unavailable African epic. In the 1890s, a sorceress queen battles both rampaging French soldiers and neighboring tribes who think she's a witch. "A stunning weave of magic, mysticism, herbalism and politics . . . A true original . . . Always thrilling to watch and to listen to" —*Time Out (London)*. Cleveland premiere.

Advance Screening

A special preview showing of one of the year's most anticipated art movies. Admission \$7, CMA members, students, and seniors (65 and over) \$5. No Panorama vouchers accepted.

Girl with a Pearl Earring

Friday, December 5, 7:15. (Britain/Luxembourg, 2003, color, 35mm, 95 min.) directed by Peter Webber, with Scarlett Johansson, Colin Firth, and Tom Wilkinson. A peasant girl working as a servant in the house of 17th-century painter Johannes Vermeer becomes one of his models. From Tracy Chevalier's novel. "An intelligent, visually ravishing adaptation . . . Peter Webber's exceedingly accomplished first feature beautifully evokes the world the artist inhabited 340 years ago" —*Variety*. Screening courtesy of Lions Gate Films and the Owens Group; special thanks to Laura Ambro.



HANDS-ON ART

Adult Studio Classes

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Contact the Ticket Center to register at 216-421-7350. Limit 15 per class.

All-day Drawing Workshop

December 6 or December 13, 10:30-4:00.

Intensive one-day class for beginners to advanced, using charcoal on newsprint to sketch from figurative sculptures in the galleries.

\$80, CMA members \$40.



Family Express

December 7 and December 14, 2:00-4:30.

Castles and Kings: Travel back to the days of knights, dragons, and castles in these free workshops for the entire family.

Winter Lights and CircleFest

This year's festival features lantern displays from Friday evening, December 5 through Sunday the 14th. On Sunday, December 7, 1:00-6:00, the museum joins more than a dozen of its neighboring institutions for UCI Holiday CircleFest.

The *Environment of Lights* installation on view on Wade Oval features illuminated gateways encircling a rhythmic sculpture of branches. Installation artists are Mark Jenks, Wendy Mahon, Jesse Rhinehart, and Robin VanLear. Lantern displays in the north lobby, interior garden court, and classroom are on view throughout the festival, with handmade lanterns for sale in the museum store.

Holiday CircleFest Schedule
Sunday, December 7, 1:00-6:00.

Gallery Talk 1:30 *African Art*

Film 1:30 *Mama Africa*

Family Express 2:00-4:30

Castles and Kings

Lantern-making Workshop

2:00-4:30 *Tiffany-style lanterns*

Make simple lanterns to carry in the procession.

Art Crew 2:00-5:00 *Bush Cow and Van Dyck characters*

Recital 2:30 *Karel Paukert*, organ

Gallery Talk 3:00 *The Symbolism of Light*

Seasonal Music 3:30 *Ohio Boychoir*

Lantern Procession 5:30

Led by guest lantern artists and *Environment of Lights* dancers

Volunteers are needed the week of December 1 to prepare for the festival and many, many more for the festival itself. Call Liz Pim of Volunteer Initiatives, 216-707-2593.

COMING NEXT MONTH

Martin Luther King Jr. Day Celebration

Monday, January 19, 10:00-4:00.

11:00-12:00 *The Heritage Choral*. Interior Garden Court

11:30 Gallery Tour *Mythology of Ancient America*. Frank Isphording

12:00-1:00 *Cool Knights Suitcase*. Art To Go staff TBA. Armor Court

12:30 Gallery Tour *Mythology of Greece and Rome*. Arielle Levine

1:00-2:00 Concert *The Greater Cleveland Choral Chapter*

1:30 Gallery Talk *Cultural Diversity at the CMA*. Sue Scholss, docent

2:00 Storytelling/Poetry *Langston Hughes and Others*. Prester Pickett, Gallery 243

2:00-4:00 Family Workshop *Asian Fans*. Interior Garden Court

2:30-3:30 *Journey to Africa Suitcase*. Art to Go staff TBA. African Galleries

3:00 Gallery Talk *African Art Tour*. Joann Broadbook, docent





Don't Shop Until You Drop!

Beat the holiday shopping rush by picking up the telephone and calling the membership department at 216-707-2268 to purchase a gift membership for a friend, family member, or business associate.

Shop from your own home and give a gift that lasts all year. Recipients receive all the benefits of a CMA membership: free exhibition tickets, shopping discounts, a year of this magazine, and so much more.

Introduce someone to a world of great art by taking advantage of this special offer: Purchase two new memberships in the same transaction, and get a third one free. Call the membership department at 216-707-2268 or toll-free at 1-888-269-7829, ext. 2268.



Revisit a Cleveland landmark: the elegant Cleveland Trust building is the site of a series of creative events in December.

Cleveland Trust Building Events

During December, the museum is participating in a series of collaborative events held in the magnificent rotunda of the Cleveland Trust building at the southeast corner of East 9th Street and Euclid Avenue in downtown Cleveland. CMA sponsored events will include historical and architectural talks as well as musical performances. The space was occupied by Ameritrust during the 1980s but has been unused for many years. Details about this unusual celebration, which is being coordinated by Cleveland Public Art, can be found on the CPA web site at www.clevelandpublicart.org or by calling 216-621-5300.

MUSEUM STORE DECEMBER SPECIAL



Fabergé Teapot Ornament

Second in the series of our exclusive collection of Fabergé ornaments. Hand-blown celadon-colored glass, accented with gold glitter. Individually gift boxed. Approx. 4½ in. long.

Regular price \$30.00

Members receive an extra 10% off in addition to their 15% discount, during the month of December.

To see more CMA products, please visit our online store at www.clevelandart.org.

Double Your Dollars

Whether your membership contribution is \$40 or \$500, you can double the impact of those dollars by taking advantage of an employee benefit your company or your spouse's company may offer: matching gifts. The museum loves it when your membership contribution doubles or even triples. All you have to do is pick up a matching form in your human resources department and mail the completed form to the museum with your membership contribution or under separate cover. Heartfelt thanks to all the companies that provide this great benefit.

Annual Fund

As the end of the year approaches, it is a wise time to consider contributing to the museum's Annual Fund. Your charitable gift not only provides funds to care for the permanent collection, but also serves as a tax-deductible donation. If you would like to make a donation or learn more about different ways to support the museum, please call 216-707-2596.

Fiscal Finale

The museum's fiscal year ends December 31. All or part of your membership contribution may well be tax deductible for 2003, if your check or credit card transaction is dated on or before December 31. Thank you!



DECEMBER

S M T W T F S
1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30 31

- T** Tickets required
- \$** Admission charge
- R** Reservation required

2 Tuesday
Highlights Tour 1:30

3 Wednesday
Gallery Talk 1:30
African Art
Highlights Tour 6:00
Lecture Course Begins 6:30 *Contemporary Art* **R \$**
Film 6:45 *Ceddo* **\$**

6 Saturday
Winter Lights Lantern Festival
Environment of Lights, lantern displays and sales
All-day Drawing Workshop 10:30–4:00 **R \$**
Gallery Talk 10:30 *Angels in Art*
Highlights Tours 1:30 and 3:00

10 Wednesday
Gallery Talk 1:30
Symbolism of Light
Gallery Talk 6:00
Objects of Worship
Lecture Course Part 2 6:30 *Contemporary Art* **R \$**
Film 7:00 *Sia, the Dream of the Python* **\$**
AIA Lecture 7:30
Chinese Archaeological Discoveries

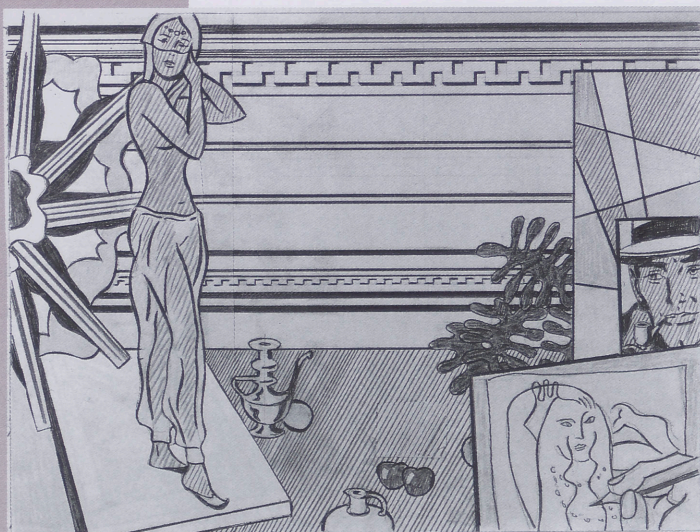


Girl with a Pearl Earring, Friday the 5th

25 Thursday
Museum closed for Christmas Day

26 Friday
Highlights Tour 1:30
Film 1:30 *Olympia, Part 1: Festival of the Nations*

Olympia, the 26th



Roy Lichtenstein, Study for "Artist's Studio with Model" 1974, graphite, crayon, collage, Agnes Gund Collection. © Estate of Roy Lichtenstein

Curatorial consultation for members is offered the first Thursday of each month; call the membership office for an appointment.



Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC PROGRAMS IN THE ARTS

4 Thursday
Highlights Tour 1:30

5 Friday
Highlights Tour 1:30
Gallery Talk 6:00
Drawing Modern/Jasper Johns: Numbers **T**
Nia Coffeehouse 6:00–8:30 **\$**
Winter Lights Lantern Festival Begins 6:00–9:00
Environment of Lights installation on Wade Oval, lantern displays and sales
Film 7:00 *Mama Africa* **\$**
Special Film 7:15
Girl with a Pearl Earring **\$**

7 Sunday
Holiday CircleFest 1:00–6:00 *Environment of Lights, lantern displays and sales*
Gallery Talk 1:30
African Art
Film 1:30 *Mama Africa* **\$**
Family Express 2:00–4:30 *Castles and Kings*
Workshop 2:00–4:30 *Make Tiffany-style lanterns*
Art Crew 2:00–5:00 *Bush Cow and VanDyck characters*
Gallery Talk 3:00
Symbolism of Light
Recital 2:30 *Karel Paukert, organ*
Seasonal Music 3:30 *Ohio Boychoir*
Lantern Procession 5:30 begins at north door

9 Tuesday
Highlights Tour 1:30

11 Thursday
Highlights Tour 1:30

12 Friday
Highlights Tour 1:30
Gallery Talk 6:00
Drawing Modern/Jasper Johns **T**
Film 7:00
Khachaturian **\$**
Meet the Artist 7:00–9:00
Trenton Doyle Hancock

13 Saturday
Gallery Talk 10:30
The Story of Christmas
All-day Drawing Workshop 10:30–4:00 **R \$**
Highlights Tours 1:30 and 3:00

14 Sunday
Gallery Talk 1:30
Symbolism of Light
Film 1:30
Khachaturian **\$**

Family Express 2:00–4:30 *Castles and Kings*
Recital 2:30 *Karel Paukert, organ*
Gallery Talk 3:00
African Art
Lantern Festival Ends *Environment of Lights, lantern displays and sales*

16 Tuesday
Highlights Tour 1:30

17 Wednesday
Gallery Talk 1:30
Ray Metzker Photos
Highlights Tour 6:00
The Sound of Art 6:30
The Age of Philippe de Champagne and Charles II, lecture followed by lute recital
Film 6:45
Sarraounia **\$**



18 Thursday
Highlights Tour 1:30

19 Friday
Highlights Tour 1:30
Nia Coffeehouse 6:00–8:30 **\$**

20 Saturday
Highlights Tours 1:30 and 3:00

21 Sunday
Gallery Talk 1:30
Ray Metzker Photos
Concert 1:30
Annual Holiday Concert
Highlights Tour 3:00

23 Tuesday
Highlights Tour 1:30

24 Wednesday
Museum closes at 4:00



27 Saturday
Highlights Tours 1:30 and 3:00
Film 1:30 *Little Women* (1933)

28 Sunday
Gallery Talk 1:30
Chinese Art
Film 1:30 *The Ghost Breakers*
Recital 2:30 *Karel Paukert, organ with guest artist*
Highlights Tour 3:00

30 Tuesday
Highlights Tour 1:30
Film 1:30 *Hard Times*

31 Wednesday
Gallery Talk 1:30
Chinese Art
Film 1:30 *A Tree Grows in Brooklyn*
Museum closes at 4:00

Karel Paukert

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art for everyone

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Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or
1-888-CMA-0033
(closes at 8:00 on
Wednesday and
Friday)

Membership
216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Museum Store
216-707-2333

Special Events
216-707-2598

Parking
\$1 per half-hour to
\$8 maximum. Both
lots \$3 after 5:00
(\$5 for special
events). Free for
seniors and disabled
permit holders on
Thursdays.

Sight & Sound
Audio guide of the
collection. Free.

General Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Still Lives Café
Closes one hour
before museum.

**Ingalls Library
Hours**
Tuesday-Saturday
10:00-5:00
Wednesday to 9:00.
Image library by
appointment
(216-707-2547)

**Print Study Room
Hours**
By appointment only
(216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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P. 4

**Project 244/
Trenton
Doyle
Hancock**



P. 6

**Ray Metzker
Photos**



P. 8

**Nikki S. Lee
Photos**



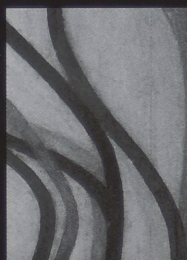
P. 10

**Music
and
Performance**



P. 11

**Talks
and
Lectures**



P. 12

Film



P. 13

**Holiday
CircleFest**



P. 15

Calendar

